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CONTENTS

ARTICLES : PAGES

Rock Paintings from Kambakkam, S. India ... 43-46
Shri A. V. N. Sarma

Ghosts and Witches Among the Santals ... 47-52
Dr. V. K. Kochar

Traipurusa-Trikuta Cults in Karnataka ... 53-56
Shri K. G. Krishnan, M.A.

The Date of Foundation of Uttarameru-Chaturvedimangalam ... 57-61
Shri K. V. Subrahmanya Iyer, B.A.

Prosody in Jagannatha Vijayam ... 62-76
Shri M. G. Venkatesiah, M. A,

REVIEWS : ... 77-81

Rigveda Mandala : By H. D. Velankar--(*Dr. A.R. Vasudeva Murthy*) : 77-79; The Goose in Indian Liturature and Art : By Jean Philippe Vogel—(*S. K. Ramachandra Rao*) 79-80; Indian Theories of Meaning : By K. Kunjanni Raja—(*S. K. Ramachandra Rao*) 80-81.

ILLUSTRATIONS :

Plate I : Descriptive Aspects of the 14 Rock Paintings

Plate II : Fig. 1. Much weathered and vaguely defined figure; erased at some spots. Done in white orche. Fig. 2. Vague painting conveying nothing specific. Slightly weathered. Done in white orche. 44-45

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C. K. NAGARAJA RAO
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OURSELVES

Obituary : The Icy hand of death claimed the following members of the Society : *Aitihasikaratnam* Shri S. Srikantaya, a life member of the Society who was Honorary Secretary of the Society from 1923 to 1956; Sir C. P. Ramaswami Iyer, a great Statesman and another life member of the Society, Dr. Sir R. P. Paranjype and Shri K. S. Chandrasekhara Aiyer, both of whom were Honorary Presidents of the Society and had presided over the Annual Meetings of the Society on previous occasions : Professor T. N. Sreekantaiya, a Member of the Society and Dr. Kalidas Nag, an Honorary Member of the Society.

A Special Condolence meeting was held on August 20, 1966 to bemoan the demise of Shri S. Srikantaya under the Chairmanship of Justice Shri T. N. Mallappa. Sarvasris M. P. L. Sastry, A. N. Krishna Rao, T. T. Sharman, R. Hari Rao and Shrimati M. R. Lakshamma, spoke on the occasion about the qualities of the head and heart of the late Srikantaya.

The Fifty-fifth Annual General Body Meeting of the Society was held on Sunday the 21st of November 1965. The Sixty-sixth Annual General Body Meeting of the Society was held on Sunday the 20th November 1966. The names of Members elected at this General Body Meeting is printed separately on cover page 2 of this Journal.

New Members : We welcome the following new members : Sarvasris V. Raghavendra Rao, S. Siddappa, N. Vedavyasa Rao, M. Krishna Murthy Naidu, B. N. Gnana Murthy, S. Venkataraj, N. Parameshwara Hebbar and B. K. S. Murthy.

Our Contributors & their Contributions

Shri A. V. N. Sarma, Curator for Anthropology, Government Museum, Madras, conducted field work in 1963 wherein he found Rock Paintings for the first time at Kambakkam, South of Mysore. In his article 'Rock Paintings from Kambakkam, South India' Shri Sarma gives a description of the fourteen drawings which he found at two caves.

Dr. V. K. Kochar of the Anthropoligical Survey of India, Port Blair, Andamans, in his contribution on Ghosts and Witche Among the Santals' Traces the Belief in *Bhut* (Ghosts) *Jin* (demons) and *Churin* (female ghosts) among the Santals of Kuapura, the effects these beliefs have on them and the treatment of the witch-craft-patients at the hands of *ojha* who treats such patients.

Shri K. C. Krishnan, Superintendent at the office of the Government Epigraphist now at Mysore, makes a Study of the worship of Traikutesvara and Tripurasadeva in mediaeval Karnataka on inscriptional evidences.

Shri K. V. Subrahmanya Aiyer, Retired Superintendent for Epigraphy, discusses the date of the foundation of the Uttarameru Chaturvedimangalam and establishes its foundation to the 24th Regnal year of Nandivarman Pallavamalla.

Vidwan M. G. Venkatesiah, who retired from the Mysore Educational Service deals with 'Prosody in Jagannatha Vijayam' of Rudra Bhatta with several forms of alliterations and under many vrittas.

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ROCK PAINTING FROM KAMBAKKAM SOUTH INDIA

By A. V. N. Sarma

Rock paintings in peninsular India has been recorded by several scholars (1. R. B. Foote, 2. F. R. Allchin, 3. F. Fawcett. 4. W. S. Wakankar, and others). Some of them have described rock paintings, and other bruisings.[1] So far these paintings and bruisings have been reported upto Kupgallu Hill near Bellary, and Raichur in South India[2], and thereafter from Edakkal cave in the Wynaad district of Kerala[3]. It is only logical that these paintings and bruisings must have continued further south. During the course of last year's work, the writer has discovered some rock paintings for the first time, in south Mysore. There are two caves, and a rock shelter near the base of Nagalapuram Hills, and located approximately at 79° 51′ East 13° 38′ in the topo sheet Madras-Chingleput and Nellore Districts, No: 57-0/40 surveyed in the year 1916-17, (1″ to a mile).

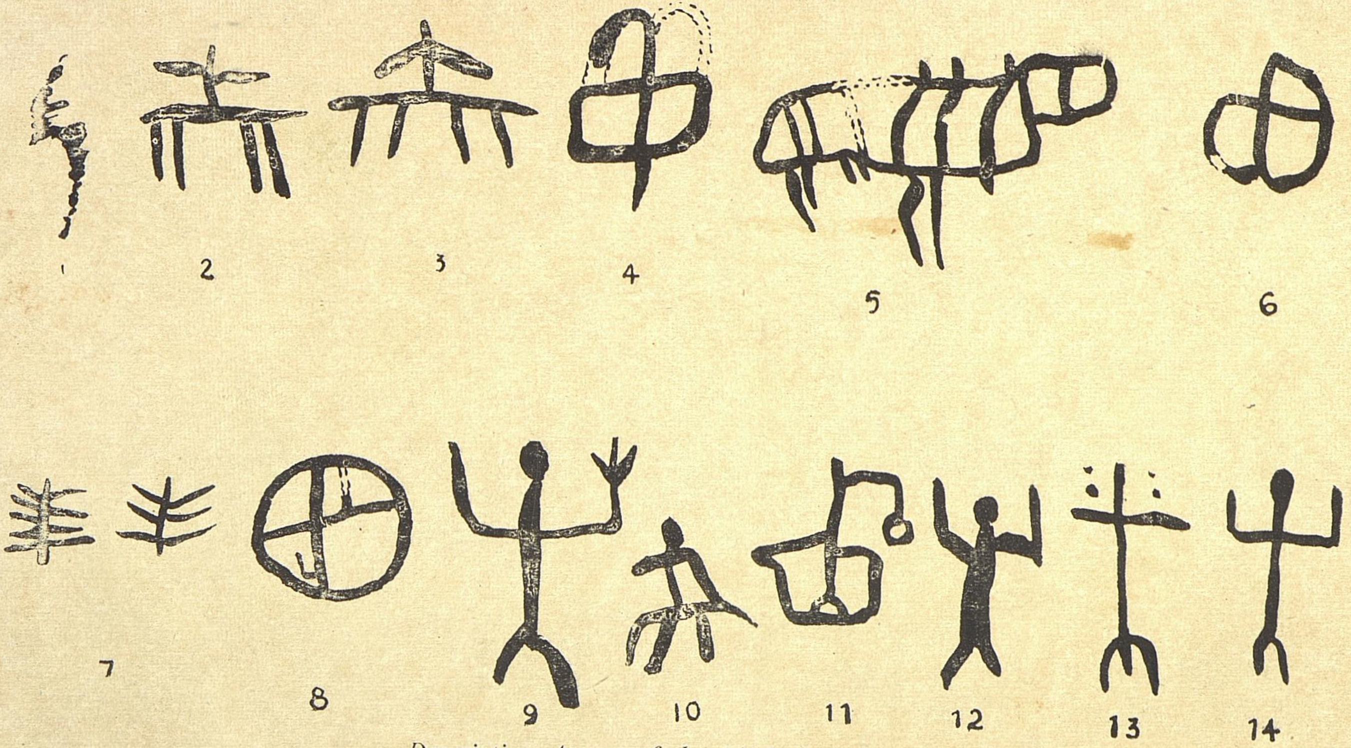
THE CAVES

The two caves referred to above are natural formations, with Sandstone forming the floor and roof portions. One of these is two-storeyed in structure. The floor of the single, and the lower floor of the two storeyed is highly polished in appearance. This may have been due to water dripping and passing through on the floor for a long time. The floor in addittion has some

depressions in it, which are also highly polished in one case at least, appear to have been used for polishing the stone tools. Some of these natural depressions appear like hoof marks. At the present times, these caves are used by Yenadis, who have their noon-day siesta here. After grazing their cattle in the morning they come here for food. In addition there is a natural water occuring in the larger of the two caves. There is an unusual stone formation whereby a natural well has been created. Water of the sweet variety is found here. Both the caves are located at 400′ above msl (apprx).

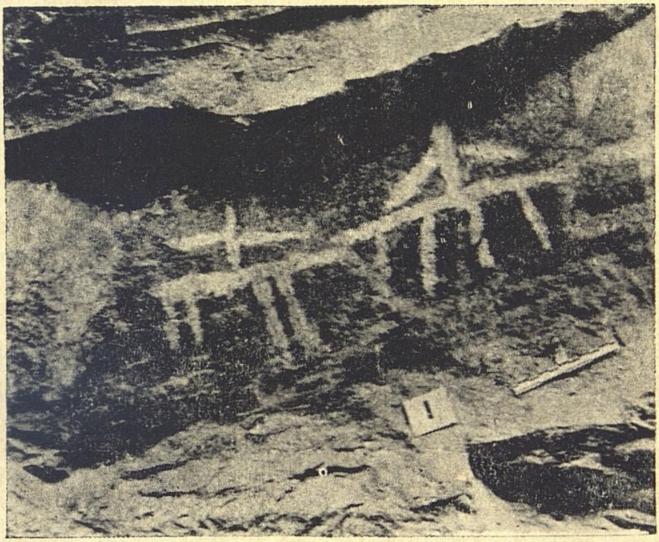
DHARWARIAN ROCKS

There is a rock shelter located in a Dharwarian rock formation, located approximately, half a mile from the two caves. In this instance these rocks form an isolated boulder assemblage. At the place where it forms a rock shelter, it is cylindrical in appearance, with a flat top. The diameter of the cylindrical base would be about 150′ height 45 to 50′. The base of this rock shelter caves-in a little, on the southern side. This caving-in has made the spot a natural rock shelter. Along the floor of caved-in portion are strewn a few granite stones which are also polished up. The roof of the cavern has some interesting stick paintings of men seated on animals, benches etc. The painting have been done on white ochre. In this rock-shelter fourteen paintings, and a few indistinct lines of white ochre can be noticed. Although no distinct and precise methods have been devised to date the paintings so far, these appear to have been drawn with the simplest of patterns. The simple stick paintings are without the complicated cultural features depicted at places like Mahadeo Mills, Singhanur, and Kabora Pahar. The stick paintings have been drawn on one layer only. That is, no figure is superimposed by another. The rock-cavern roof is weathered uniformly. At the place where the stick paintings occur weathering has also extended. The weathered surface is reddish in colour. A good possibility appears to be that the weathering phase has preceded the painting phase. The descriptive aspects of the paintings are given later in this paper.



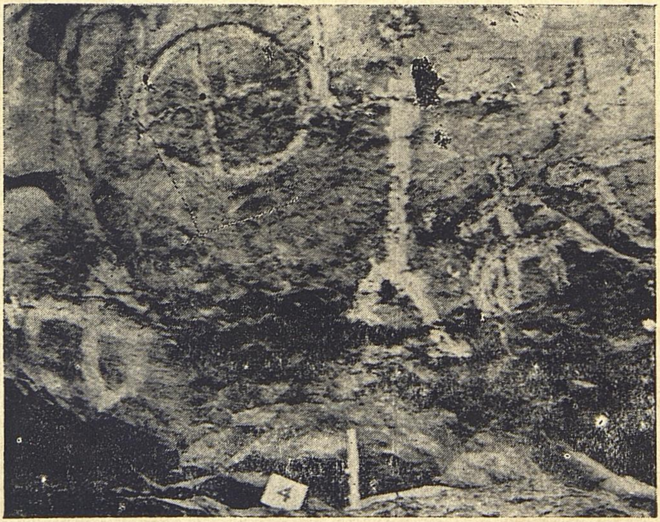
Descriptive Aspect of the 14 Rock Paintings

(*Plate II*) FIGURE 1



Much Weathered Vaguely defined figure, erased at some spots. Done in White Orche

FIGURE 2



Vague Painting conveying nothing specific Slightly weathered. Done in White Orche

The rock shelter has been known to the local people as *Donga-Rayi* (Telugu) which means Robber's stone as the rock shelter had been the abode of Robbers and thieves in the past. It appears that all the robbers who having comitted crimes used to take refuge on top of this rock shelter since it is cylindrical in formation, and is rather steep to climb over.

The descriptive aspects of the paintings are as follows. There are fourteen items which are noticeable. The details given below refer to the arrangement on the rock face from left to the right as one faces it. The numbers are given serially (*See Plate I*).

1. A rather vaguely defined figure, weathered much, and at some spots erased. Done in white ochre (*See Plate II, Figure I*).

2. This painting also done in white ochre. Representation of a man seated on an animal of unknown type, may be a horse or similar. Rather fresh.

3. This figure looks like that of a man seated on a low seat or stool. White ochre.

4. This painting is rather vague for it does not convey any thing spceific White ochre. Weathered slightly (*See Plate II, Fig. 2*).

5. The figure has got erased much on its left aspects. The configuration is however is that of an humped animal, with small hump like structures represented by three small projections at the right side. The whole figure is weathered differently in different places.

6. A figure rather vague not conforming to any specific description.

7. These two small paintings appear to be some sort of a symbolic representation of a plant or twig. Weathered slightly. These two figures are arranged at a slightly lower level than the others.

8. A circular white ochre painting, perhaps a representation of a sun or a moon.

9. An interesting stick painting of a man expressing a sense of surprise and exclamation.

10. This is again a figure of a man seated on a platform or low stool done in white ochre.

11. A rather ill defined figure in white ochre.

12. This is again a stick painting of a man expressing a feeling of awe and surprise, done in white ochre.

Figures thirteen and fourteen are located about three feet away from the others. Figure thirteen is a stick painting of a person with four dots round the head. This appears to be an attempt to represent a background of starry nature. Figure fourteen is that of a person with out-stretched arms. Figures thirteen and fourteen were perhaps drawn at first but noticing the rock face to have whitish crystalline dots in its face, the painters appear to have shifted over to the left.

It is unfortunate that the local tribal people (Yanadis) have done some damage to the stick paintings, While illegally doing de-forestation and converting it into charcoal, some one has taken a charcoal bit traced the outline of white ochre painting in four or five instances. These people come and rest here during midday after doing the illegal work. The damage of this kind could be exasperating sometimes.

Acknowledgements: I thank the Superintendent for permitting me to publish this article and make this study possible. I also thank Shri Srinivasan, Madras Educational Service (Retd), Kambakkam for the hospitality rendered.

Summary: 14 stick paintings have been discovered for the first time between Mysore and Kerala, in Nagalapuram Hills. All done in white ochre, and stylistically simple.

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2. R. B. Foote: *Indian Pre-historic and Proto-historic antiquities: Notes on their age s and distribution*, Madras 1914.

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4. F. Fawcett: *Notes on the rock engravings in Edakkal cave*, Wynaad, *Indian Antiquary* Vol, XXX. *1901*.

5. *Indian Archaeology*: A review, 1956-57,-1958-59, 62.

6. W. S. Wakankar *Revista di scienaze Prestoriche*, *Firenze, 1962*.

GHOSTS AND WITCHES AMONG THE SANTALS

DR. V. K. KOCHAR

Bhut (ghosts), *Jin* (demons) and *churin* (female ghosts) are also sometimes described by the Santalas as *bonga* but when asked pointedly they say these are not exactly *bonga*. The persons who die unnatural death and are not cremated properly for one reason or the other, become *bhut*. The spirits of such persons do not acquire *bonga* status but hover around the village as *bhut*. Bhuts live in specific spots such as trees, ponds, lonely places, etc. They waylay people when alone and frighten them by transforming themselves into various shapes and forms. A *bhut* may become visible to human beings, talk to them and even chase them. But the *bhut* cannot kill a person nor can they cause any illness. *Bhut* cannot harm human beings physically or otherwise except by frightening them. The *bhut* are never propitiated by the Santals of Kuapara by any sacrificial or other rite, though they are subject to magical rites by the *ojha* to ward off their influence upon the individuals. A *bhut* may be known by specific name and predispositions towards human actions in certain circumstances. All *bhuts* are males; the female counter parts are called *churin* and, curiously enough, the *churins* are few.

At first it is difficult to see the difference between *bhut* and *bonga*. None of the *bonga*, except the ancestores, are the spirits of human beings. *Bhut* are those human beings who have not been brought into prescribed spiritual relationship of *bonga* status due to certain reasons and therefore lead a conspicuous existence. *Bonga* on the other hand are supernatural beings capable of doing harm to human beings and have to be propitiated by sacrifices. I have no evidence of *bhut* becoming a *bonga* or vice versa. The spiritual status of these beings in immutable. There is, further, no liaison between *bhut* and *bonga*, as exists between the witch and *bonga*.

The *bhut* and *churin* 'living' in the vicinity of the village Kuapara are known to everybody, even to children. The abodes of *bhut* are avoided in odd hours. There are many stories in circulation about these *bhut bonga* narrating the harrasment which certain individuals received from them. The stories evoke honour among the Santal listeners, which is very much unlike the stories about similar encounters with the *bonga*. Since the *bhare bonga*, described above, also live in the environments around the village there with some similarity between *bhut* and these *bongas* but there is fundamental difference between the two. *Bhare bonga* are never seen and they inflict human beings indirectly ; there is no face to face encounter with a *bonga* as is possible with the *bhut*.

DAN (WITCHES)

The Santals believe that woman have the power of transforming their being into an etherial existence and cause fatal harm to menfolk. It is believed that woman surreptitiously learnt the art of witchcraft from their high deity *Marang buru* - the art which *Marang buru* had promissed to teach menfolk in order to help them (men) in keeping their women in proper control. Woman dressed themselves as men and learnt the art stealthily by which they have been able to keep hold upon the menfolk. Witchcraft is a topic upon which the Santals of Kuapara remain usually silent because of the awareness that the idea is rediculed. Some of them may flatly refuse that they any more believe in the witches and may even laugh out the idea, but when faced with an actual situation in their own life they take it very seriously and gravely. The whole village gets alarmed when any such incident takes place. The gravity of the occasion is next only to actual death.

Witches are different from *bonga*, ancestor spirits or even ghosts. They are a kind of spirit doubles of alive human females. It is believed that women who are witches leave the irhouse at the dead of night keeping behind in their place an old broom which to all others represent their physical being during their absence. The witches assemble in descerted places and dance and sing along with certain *bongas*. *Pargana bonga* is held to be the chief of witches from whom all the witches receive permission and training

Witches try to extend their creed by recruiting new pupils. It is believed that generally young girls are enticed, threatened or cajoled to become their pupil. It is usually through these pupil that witches are said to try the efficacy of their powers. The newly initiated witch has to 'eat' one of her close relatives. The witches are said to marry *bongas* who in turn help the witches in their misadventures. It is said that the witches pull out the heart, lungs or liver of a man and 'eat' them. The person concerned can see nothing but he suddenly becomes ill. Unless some quick measures are taken by the *ojha* the person is doomed to die. (for details on Santal witchcrafts Skrefsud, 1887 : 194-300 ; Bodding, 1140 ; Archer, 1947).

There are many stories among the Santals about witches. Witches also have their incantations, rites and magical code just like the *ojhas*. Bodding has reported that such songs, incantations, and magical rites are actually in circulation among the women who believe themselves to be witches (O' Mallay 1938 : 151.). I have been unable to get anything which would suggest that women actually perform such acts as are associated with witches.

Women also believe that witches exist. Women are not free from the dangers emanating from the witches. In some cases I have heard women accusing each other of witchcraft (not as an abuse). In one case I have known a dying women accusing a particular girl of a neighbouring house. On her death bed she described vividly in broken language the witch, as if she could actually see her attempting.

The *ojha* and *jau guru* are the only persons who can treat witchcraft patients. There are intricate methods by which the witches are located and punished. I observed some rituals in connection with the treatment of a patient alleged to be witch-struck and I was rather surprised at the similarity of the procedure with the description of these rites given by Bodding (1925 : 25-26). The essential part of the ritual is trampling over the images revealed in the oil divination, passing a fowl around the patient and under the legs of the *ojha* and feeding a fowl on rice placed in the magical circle after being touched by the patient. *Ojha* and others

participating in the ritual (except the patient) take away the fowl, broom and other things with them and kill the fowl at the village boundary. There are other minor details in the ritual which are striking in many ways. No sacrificial meal is prepared. The fowl is perhaps sacrificed as a magical substitute for the patient. Like some other rituals of the *ojha*, the series of actions in this rite is strikingly different from the ritual involved in *bonga* propitiation (Kochar 1994 : 4-6.).

The witchcraft accusations are made within a narrow range of possibilities. Not everybody is accused of witchcraft although every woman is a potential witch. The apprehensions of the patient and apprehensions of the *ojha* determine the range of accusations. The divinations reveal only a limited number of possibilities. I collected a number of witchcraft accusation cases from Kuapura and from the literature I found that there exists some consistency in the pattern of witchcraft. As pointed out by Evans-Pritchard for the Zande Society, among the Santals too, witchcraft "is a function of situations of misfortune, and, secondly that it is a function of personal relations " (Evans-Pritchard, 1937. 106). In the phrasiology of Chapple and Coon (1947) witchcraft accusations are a quality of certain type of interaction situations : the situations which are charged with opposition of interests and some amount of overt antipathy. The inter personal relationship among the witchcraft victim (who are generally the accusers) and the accused person is the key to the situation. As it was not possible for me to know the exact nature of interpersonal relations among the persons involved in all the cases I could not connect the witchcraft accusations to any contextual factor. Most of the cases collected were narratives in retrospect. I feel that if actual context of interpersonal relationships among the persons involved in a number of witchcraft accusations could be ascertained, it would reveal very interesting aspects. I could avail only two cases of witchcraft which were subject to such direct observations.

Most of the accused are among the close kin relations of the victim who is usually the accuser. My apprehensions is that witch craft accusations are most frequent among those kin relations who

are potentially opposed or among whom antipathy may develop. Out of thirty-five cases collected eleven were against brother's wife, (sister-in-law) eight were against father's brother's wife (aunt) and three were against husband's mother (mother-in-law). Accusations may also be made against wife, mother or sister but such instances are very rare.

The economic factors which provide basic motive for witchcraft accusations among the Mysore peasants, as described by Epstein (1959), do not seem to have any validity for the Santals.

Bodding has suggested that witchcraft expresses antipathy among the sexes in Santal society. Women are excluded from all religious and political deliberations. There may be some substance in Bodding's hypothesis that witchcraft is due to religious isolation or ritual exclusion of women in Santal society (O'Malley, 1938: 151; also Oulshaw, 1949 99 and Archer 1947). I am unable to say anything about this because the examination of this hypothesis would involve wide comperative study. I may, however, mention the case of Shavaras among whom women play very important role in the religious activities and, incidentally, there is no mention of witchcraft among them (Elwin, 1955).

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TRAIPURUSA–TRIKUTA CULTS IN KARNATAKA

By K. G. Krishnan, M.A.

Inscriptions of Karnataka belonging to the medieval period contain a few references to the worship of deities described as Trikutesvara and Traipurusadeva. It is the object of this paper to study the nature of such deities on the basis of those inscriptions. The earliest reference is available in an inscription from Salotgi in Indi Taluk in Bijapur District. This is a composite inscription, the first part of which is dated *Saka* 867 (945-46 A.D.) in the reign of Krishna III and records the construction of a *sala* (a self-contained school) and the consecration of the three primeval deities (*adi-suratraya*) by Gajankusa Narayana, a trusted minister of the king. The third part of this record engraved in Kannada characters of about the Eleventh century refers to the deities as Trayipurusadeva. The three primeval deities obviously refer to only the trinity, *i e.* Brahma, Visnu and Mahesvara, though there is no means of verifying it now. Among the other later references to this Traipurusadeva, the one obtained in an inscription from Malghan, Sindgi Taluk, Bijapur District, dated Chalukya Vikrama year 25 (1100 A. D.) refers to the setting up of three deities named Adityadeva, Kesavadeva and Vamesvaradeva and another inscription from the same place dated in the same year refers to Traipurusadeva obviously to the same three deities named in the other inscription. The three names seem to indicate that they were probably named after the Sun-god instead of Brahma, Visnu and Siva. Here

1. For references see Appendix. The pillar on which this inscription is engraved had been removed long ago from the find-spot and a description of the site or the structure pertaining to the record is not available. In most of the cases that follow, this happens to be the case.

also details about the temple or temples, if extant, are not recorded. As against these two clear reference to the nature of the three deities, there are a few references to Trikuta of which two throw some light on the nature of its composition. The first in the Trikutesvara temple in Gadag in Dharwar District dated *Saka* 1114 (1192 A.D.) in the reign of Vira-Ballala II refers to the existence of Syambhu-Trikutesvara embodied in three *lingas*. Though no names of three are recorded in this inscription other records from the same temple refer to Svayambhu-Somanatha and Svayambhu-Madhavesvara apparently identical with the two of the three *lingas*. The second, available in an inscription from Minajigi in Muddebihal Taluk in Bijapur District, mentions Machesvara, Mallikarjuna and Madhava in the temple of Trikuta. But Gadag affords the only instance of a centre where both the Trikuta and Traipurusa cults flourished side by side. The only common feature between these two cults differently named appears to be the number three. It is not known whether in every case the temples for these cults were raised in three kutas for the three deities. There is good reason to believe that it may be the case since our attention is drawn to the existence of a *trikutachala* style of temple in Nonavinkere in Mysore with three cells housing three different forms of the same deity, *i.e.* Visnu. The description of this in the *Mysore Archaeological Report* (for 1918) is not however supported by any epigraphical evidence. These few references detailed here appear to indicate that the erection of a temple for three deities put together was a popular practice during this period, though their chronological study based also on the iconographic, sculptural and architectural evidences remains to be done. Its conspicuous absence in the Tamil or Andhra country during this period raises its significance with reference to the evolution and survival of these cults in Karnataka. A list of these references is appended herewith to enable scholars to attempt a closer study of the subject.

APPENDIX

Name	Date in Christian Era	Reference	Place
Trayipurusa	945	*Epigraphia Indica*, Volume IV, pp. '57 ff.	Museum, Bijapur
Traipurusa	1028	*South Indian Inscriptions*. Vol. XI Part I, No. 64.	Mulgund, Gadag Taluk, Dharwar District
,,	1037	*Epigraphia Indica*, Volume XIX p. 217 & *South Indian Inscriptions* Vol. XI, Part I, No. 72	Gadag, Dharwar District
,,	1058	*Epigraphia Indica*, Volume XV p. 83 f.	Sudi, Ron Taluk, Dharwar District
Trikutesvara	1059	*South Indian Inscriptions*, Vol. IX Part I, No. 124.	Hiremagalageri, Harpanahalli Taluk, Bellary District
,,	1064	*Ibid*. Vol. IX, Part I, No. 100	Asundi, Gadag Taluk, Dharwar District
Traipurusa	1091	*Ibid*. Vol. XI, Part II, No. 136	Alur, Mundargipetha, Dharwar District

Name	Date in Christian Era	Reference	Place
Traipurusa	1100 and 1101	B.K.No. 72 & 73 of *Annual Report on South Indian Epigraphy* for 1936-37 (Madras)	Malghan, Sindgi Taluk, Bijapur District
Trikutesvara	1102	*Ibid.* No. 150	Gadag.
,,	12th century	B. K. Nos. 20 and 21 of 1929-30	Handargal, Muddebihal Taluk, Bijapur District
Traipurusa	1171	B. K. No. 208 of 1926-27	Nidgundi, Ron Taluk, Dharwar District
Trikuta Gadugu	1184	B. K. No. 45 of 1929-30	Minajigi, Muddebihal Taluk, Bijapur District
Trikutesvara of	1184	B. K. No. 207 of 1928-29	Annigeri, Navalgund Taluk, Bijapur District
Trikuta	1184-85	B. K. No. 3 of 1926-27	Gadag
Trikutesvara	1213	B. K. No. 9 of 1926-27	Gadag

THE DATE OF FOUNDATION OF UTTARAMERU-CHATURVEDIMANGALAM

By K. V. Subrahmanya Aiyer, b.a.

Though most of the villages of the description chaturvedimangalam reveal the dates of their foundation by the very name they bear which are generally those of well-known kings or chiefs, we are denied this in the case of Uttarameru-chaturvedimangalam, the name given to Uttaramallur in the inscriptions is of the place. The texts of the inscriptions of Uttaramallur which are as many as Ninety two have been published and are available for intensive study. All of them are in Tamil except one which is in Sanskrit written in Grantha characters of about the eighth century A. D.

Uttaramallur with its numerous structural monuments, though some of them are bereft of their pristine glory, having been subject to the ravages of time, is still capable of throwing a flood of light on many of the aspects of the kind of autonomy that was prevalent in ancient South Indian villages. The activities of the early settlers and their descendents who played an admirable part in making the place richer, more beautiful and provided with all the amenities needed for its growth and prosperity, are praiseworthy.

The high and majestic basement which alone remains of the Vaikuntha Perumal temple, one of the central edifices of the place, bearing on its walls the lithic records, unfolds the history of the glorious past extending to more than two centuries from date of its origin, and tells us also how, in quick succession new temples and shrines were erected, tanks dug and gardens planted with fruit bearing trees, made munificient gifts bestowed for effecting timely repairs to buildings, for offering worship to gods, widening paths, strengthening bunds of tanks and for

opening fresh irrigation sources, feeding strangers and for furthering the study of the Vedas and Sastras.

The situation of Uttaramallur in the heart of the Pallava dominion suggests the likelihood of its having been founded by a Pallava king or chief.

In the absence of definite indication in the name Uttarameru-chaturvedimangalam as to the time of its origin, we are naturally obliged to seek for the wanted information in the internal evidence of the inscriptions of the place. It is fortunate that all the inscriptions of the place have been published without exception and are available for our examination. One has only to make a careful search and pick up the earliest ones and see to what date they take us to and what historical data they furnish.

Though the earliest inscriptions do not give us the exact date of foundation of the chaturvedimangalam, there is every likelihood that they will be very near the date, because they are expected to record or refer to practical actions undertaken by the donees in fulfilment of the conditions imposed on them for the privileges conferred on them at the time of the formation of the village.

An inscription of the seventh year of the reign of the Pallava king Dantivarman, by mentioning the road Parameswaravadi, carries the probable antiquity of the place to a date earlier than that of that king *i. e.* to the time of Pallava kings bearing the name of Parameswara. There is no other earlier name than Parameswara in the Uttaramallur collection.

Besides the road called Parameswaravadi, we have to notice three of the earliest inscriptions of the place which furnish valuable information regarding the antiquity of the village. One of them is engraved in excellent characters of the eighth century A. D. Its facsimile is given in the South Indian Inscriptions (Texts), Volume VI, with its text also in Grantha letters. The language is Sanskrit. It contains only two verses. The first is in the *anustub* meter and describes that the best among those who know the science of architecture is he who has thoroughly learnt that science and knows also the essential

features of the decorative art. The next verse in *sardulavikriditam* records that there was one such artisan well known to all by his names, caste etc. He was a sun among architects. By this great artisan named Parameswara, a resident of the illustrious (village of) Pataka was this (temple of Sundaravarada Perumal built) in this village (of Uttaramallur), with the help of a number of persons versed in architectural science. It is interesting to point out that Parameswara figures also as the engraver of an inscription of the Pallava king Dantivaraman dated in the seventh year of reign (No. 365 of S. I. I. Vol.VI). As such, it is very likely that this renowned artisan flourished at the end of the reign of Nandivarman II *alias* Pallavamalla Parameswara and in the beginning of the reign of his son Dantivarman.

The second inscription to notice is in the Vaikuntha Perumal temple (No. 355 of S. I. I. Vol. VI. and A. R. No. 71 of 1898). It tells us that " The assembly of Uttarameru-chaturvedimangalam gave as *archanabhoga* (*i. e.* for sacred worship etc.) to the temple of Tiruppulivanattu-Mahadeva four *putti* of land in Malliyan Karanai (tank) stipulating that a Brahmana *Brahmachari* of good conduct and versed in the Vedas shall make offerings three times a day and partake of the food (so offered). This gift is also said to be for the recitation of the Vedas (*parayana-margam*). Three years limit is fixed for each entrant. This inscription was written (*i. e.* engraved) by Vastu-vidyamayan. The date of this record is the same as that of the next inscription which is noticed hereunder.

This inscription (No. 356 of S.I.I. Vol. VI. and A. R. No. 72 of 1898) records that in the twenty-fourth year of the reign of Nandivarman a gift was made to the temple of Vaikunta Perumal by the Chaturvaidyan Perumanchikan, the *madhyastha* of the village. The gift consisted of three equal plots of land purchased by him from the shares of two share-holders and one from another share-holder's younger wife.

This inscription is the earliest of the collection of ninety-two secured from the temple of Uttarameru-chaturvedimangalam and its suburb Tiruppulivanam. It belongs to the time of Nandi-

varman and is dated in the twenty-fourth year of his reign. Of the three Pallava kings who had this name, this inscription must be attributed to the second one. He was also called Pallavamalla and Parameswara. Immediately after the demise of Parameswara II, the last king of the first dynasty, this Parameswara Pallavamalla was brought by the ministers and other chief officers of the dead king from a collateral branch and anointed sovereign under the name Nadivarman (II).

Lest there might be any mistake regarding the identity of this king, I would like to add here that the temple of Vaikuntha Perumal at Kanchi built by this king was called Parameswara-Vinnagar after his name Parameswara in preference to his crown name Nandivarman, both in inscriptions and the hymns of the Saint Tirumangai-alvar. That he cannot be the first of that names can easily be gathered from the writing. That he cannot be the third of the name is evident from the absence of the epithet "Tellarrerinda" before his name. Besides, the twenty-fourth year given in the inscription is two years over the highest rignal year of Nandivarman III.

Another unassailable ground for rejecting Nandivarman III will now be advanced. The Vaikunta Perumal temple at Uttaramerur is one of the earliest structures of the place and it bears several early inscriptions of which Dantivikramavarman, the son of N. Pallavamalla is one. As such, the building must be of his time or earlier and certainly not later. The inscription under notice is stated to have been incised by the builder of this temple who is styled *Vastuvidyamayan-Nakkan* the son of Kaliswara.

The three persons from whom the donor *madyastha*-Perumanchikkan purchased lands (three *padagams*) seem to be three out of the thirty original recipients of shares (of lands) at the time of the formation of the Chaturvedimangalam.

Thus (*i*) from the fact that two of the most ancient temples at Uttaramerur, *viz.*, the Vaikunta-Perumal temple and Sundaravarda Perumal temple came into existence during the reign of Nandivarman also called Pallavamalla Parameswara, (*ii*) from

the name, or title Parameswara assumed by one of the highly distinguished architects (*Vastuvidyamvara*) that built the Sundara-varda Perumal temple, (*iii*) from the name Parameswara, the artisan, who engraved an inscription of the seventh year of the reign of Dantivarman, (*iv*) from Parameswarvadi, the name of the earliest road in the place, as well as, (*a*) from the names of the owners of three of the sharers of the lands in the place, *viz.*, Kuravasri Visnukumara Tiruvediyar, Iraiyur Tadakkadiyar, and Kandamashadangaviyar, it may be said that the foundation of Uttarameru-Chaturvedimangalam may be taken to the date of Nandivarman II Pallavamalla, the first king of the second dynasty of the Pallavas.

Whether the name Uttarameru after which the village was founded was one assumed by Nandivarman II himself or by any of his chiefs must be left to future research. It might be presumed that the *madhyastha* who was the contemporary of the three original share-holders must have also been assigned some share.

From the above inscriptions we also learn that besides the two temples Vainkunta Perumal and Sundaravarda Perumal which came into existence in the time of Nandivarman II Pallavamalla Parameswara, there were other early temples. These are Tiruppulivanattu-Mahadeva and Brahmaeswara-grihattu Mahadeva situated on the North-East side of Uttarameru-Chatur-vedimangalam. If these two temples had been built of stone at the time, the grants made to them need not have been engraved on the walls of the Vaikunta Perumal temple at Uttarameru Chaturvedimangalam.

PROSODY IN JAGANNATHA VIJAYAM

BY M. G. VENKATESAIAH, M.A.

INTRODUCTION

The author of *Jagannatha Vijayam*, a *campu kavya*, (poetical work containing certain prose passages also like Ranna's *Gadayuddham*) belonging to the Halagannada period, is called *Rudram* by Devakavi in his work *Kusumanjali*.

ಕವಿ ನಿರ್ವಾಣಂಗೆ ಬಾಣಂಗವನಿಗೆಸೆವ ಹರ್ಷಂಗೆ ವಿಖ್ಯಾ
ವಿ ಜನ್ಮಾಘಂಗೆ ಮಾಘಂಗ ಖಿಳ ಸುಕವಿ ರತ್ನಂಗೆ ಸಂದೊ
ಪ್ಪು ವಿಳಾ ರುದ್ರಂಗೆ ರುದ್ರಂಗೊದವಿದ ಪದೆ ಪಿಂದಗ್ಗಳಂಗು
ತ್ಸವ ದಿಂದಾವಂ ದಿಟಂ ವಂದಿಸುವದಟನವಂ ಸತ್ಕವೀಂದ್ರಾವತಂಸಂ ॥

The poet's full name appears to be Rudra Bhatta, which is also given by Devakavi.

ಗ್ಗದ ಕವಿ ಮಾಘ ಹರ್ಷರ ವಚಶ್ಚಿ....ನತಿ ರುದ್ರಭಟ್ಟನೊಳ್

This poetical work describes the life of Lord Sri Krisna:

ಕತೆ ವಿಷ್ಣು ಪುರಾಣಂ ಸ
ತ್ಕೃತಿ ವೇಟ್ಟಿಂ ಸುಕವಿ ರುದ್ರ ನೀ ಕೃತಿಗೆ ಕಥಾ।
ಪತಿ ಕೃಷ್ಣಂ ಕೃತಿಯುಂ ಭೂ
ನಲುತಮೆ ಜಗನ್ನಾಥ ವಿಜಯ ಮೆನೆ ಮೆಚ್ಚದರಾರ್ ॥ I, ೨೧ ॥

and the poet himself states that he undertook to compose the work at the request of the learned.

ಇನಿಯಳ ಸೋಂಕಿನಂತೆ ಪೊಸ ಮಾವಿನ ಪೂವಿನ ಜೊಂಪದಂತೆ ಚಂ
ದನರಸ ದಣ್ಪಿನಂತೆ ನನೆಯೇರಿದ ಮಲ್ಲಿಗೆಯಂತೆ ಪೂರ್ಣ ಚಂ
ದ್ರನ ಸಿರಿಯಂತೆ ಬಂದೆಸಪ ತೆಂಕಣ ತಂಬೆಲರಂತೆ ರುದ್ರಭ
ಟ್ಟನ ಕವಿತಾರಸಂ ಮನಮನಿರ್ಕುಳಗೊಳ್ವುದು ಸಜ್ಜನರ್ಕಳಾ ॥ I, ೧೬ ॥

ಈ ತೆಱದಿಂಬುಧರ್ ಪೊಗೞ್ದ ಮತ್ಕೃತಿಯಂ ನೆರೆ ಶಾರದಾಭ್ರುಚಂ
ದ್ರಾತಪ ರುದ್ರ ಕೃಷ್ಣ ಕಥೆ ವೇೞ್ದನೆ ಕಾವ್ಯ ಸಮಾಧಿಯಿಂ ಪರಂ
ಜ್ಯೋತಿ ಮುಕುಂದ ನೆನ್ನ ಬಗೆಯೊಳ್ ನಿಲೆ ನಿರ್ಮಳ ತತ್ತ್ವ ಬೋಧಮಂ
ದ್ದ್ಯೋತಿಪುದೆಂಬುದಂ ಬಯಸಿ ಪೇೞಲೊಡರ್ಚಿದೆ ನೀ ಪ್ರಬಂಧಮಂ ॥ I, ೧ ॥

This work is considered to be a work of considerable merit by many Kannada poets.

Details concerning the life of Rudra Bhatta are not known and in all probability, he was not a court-poet. It is generally accepted that he was the first Brahmin poet to compose a *Champu Kavya* in the Halagamada period. The date of the poetical work appears to be 1180 A. D. and there is evidence to show that the poet also wrote another work called *RASAKALIKE*, which is now not available.

It is also to be noted here that the first five stanzas of this work, have been comprehensively annotated and explained in Sanskrit by some unknown Sanskrit pandit, who calls it *panca pasana vyakhyanam.*

From I, 23, it is seen that the poet had also a title *Kavirajan:* and he calls himself *Rudranka.*

He is also aware of the task he has under taken :

ಅಳವಲ್ಲೀ ಸ್ತುತಿಯೆನ್ನ ಚಿತ್ತವಣು ಮಾತ್ರಂ ಜಿಹ್ವೆಯೊಂದಕ್ಕರಂ
ಗಳು ಪ್ಯೈವತ್ತೆರಡೆಂಬ ಚಿತ್ತವಖಿಳೋರ್ವೀ ವ್ಯಾಪಕಂ ಜಿಹ್ವೆ ಕೇ ।
ವಳ ಮಲ್ತೇನು ಮನೆಂಬುದಕ್ಕರಮು ಮೆಲ್ಲಾ ವೇದ ಶಾಸ್ತ್ರಂಗಳಂ
ಬಳ ಸಿತ್ತಂತು ಮತರ್ಕ್ಯಮಲ್ಲವೆ ಮಹತ್ತ್ವಂ ವಿಷ್ಣು ಸರ್ವಜ್ಞನಾ ॥ I, ೧೮ ॥

ALLITERATION OF THE FIRST CLASS

(1) Alliteration by a short letter is called *singa* the Lion. The stanza quoted above (I, 18) may be taken as an example for this kind.

(2) The alliteration formed by a long letter is called *gaja* the Elephant : e.g.,

ನಾನಾ ವನ ಸಂಕೀರ್ಣಂ
ನಾನಾ ಶೃಂಗೋಪಕುಧರ ನಿರ್ಝರ ಯುಕ್ತಂ ।
ನಾನಾ ಮೃಗ ಗಣ ಘೋರಂ
ನಾನಾ ಯೋಜನ ವಿಶಾಲ ಮಾಶೈಲೇಂದ್ರಂ ॥ IV, ೬೨ ॥

(3) The following is an example of (*Vrishaha*) *the Bull*, formed by *bindu*:

ನಂದನವನ ಮಧ್ಯದ ಕೊಳ
ದಿಂದಗಲದ ಹಂಸ ಮಿಥುನ ಮೆನೆ ಕಂಸ ಮಹಾ।
ಮಂದಿರ ಮಧ್ಯದ ಮಣಿ ಗೃಹ
ದಿಂದಗಲದೆ ನಲಿಯುತಿರ್ದರಾ ದಂಪತಿಗಳ್ ॥ II, ೫೨ ॥

(4) The alliteration formed by the final consonant (of the preceeding word and the initial one of the following) is called (*Sarabha*) *The Monster*; e.g.,

ಮಸ್ತಕದಿಂ ಮುತ್ತುಗಳುಂ
ಮಸ್ತಿಷ್ಕಮುಮುದಿರೆ ಕೋಟಿಕ್ಕಿಳಿಂ ಕಿಡಿಯುಂ ಶ।
ಳ್ಕಸ್ತೋಮ ಮು ಮುಚ್ಚಳಿಸೆ ಮ
ದಸ್ತಂ ಬೇರಮ ಘಟಾಳಿ ಪೋರ್ದುದು ರಣದೊಳ್ ॥ VIII, ೬೦ ॥

(5) There is no example of the alliteration called the (*Aja*) Goat, which is formed of the *Visarga* (ಃ) in this poem.

(6) The employment of a double consonant for rhyme is called (*Haya*) *the Horse* : e.g.

ಪುಟ್ಟುವುದು ಜಗಂ ನಿನ್ನಿಂ
ಪುಟ್ಟುವೆ ನೀನಾವನಿಂ ಸ್ವಯಂಪ್ರಭು ಪಿರಿದುಂ।
ಪುಟ್ಟು ವೊಡಂ ಶಾಂಶದೆ ನೀಂ
ಪುಟ್ಟಿ ಜಗದ್ರಕ್ಷಣ ಕ್ಷಯ ಕ್ಷಮ ನಪ್ಪೈ ॥ VII, ೮೭ ॥

ALLITERATION OF THE SECOND CLASS

(a) *Vinuta prasa* as one with the same vowel and the same consonant, e.g.,

ತಮಗಿ ದಿರ್ವಂದು ದಧಿಪ ನಿ
ತ್ತಮಳ ಮಣಿ ವ್ರಜದೆ ಕಲ್ಪಕುಜ ಮಿತ್ತ ಮಹಾ।
ಸುಮನಃ ಪುಂಜದೆ ಹರಿಗ
ರ್ಘ್ಯಮನಿತ್ತರ್ ಜಯ ಜಯಾನ್ವಿತರ್ ಬ್ರಹ್ಮಾದ್ಯರ್ ॥ I, ೫೨ ॥

The alliteration here comprises of, ಮ, ಮ, ಮ, ಮ.

(b) *Santa* comprises of the same consonant without the same vowel, but with a harmonious combination of vowels, *e.g.*,

ತುರಗದೆ ತುರಗ ಮನಿಟ್ಟಂ
ನರರಿಂ ನರರ ನಿಟ್ಟು ಪೊಡೆದುಂ ಕರಿಯಿಂ।

ಕರಿಯುಂ ರಥದಿಂ ರಥಮುಂ
ಭರದಿಂದಪ್ಪಳಿಸಿ ಪೋದಿದಂ ಬಲಭದ್ರಂ ॥ VII, ೬೮ ॥

(c) *Varga Prasa* consists of alliteration comprising of consonants of the same class.

There is no example of this kind of alliteration in *Jagannatha Vijayam*. An example of this kind is not found in Ranna's *Gadayuddham* except in (vii, 48) of the work where *g* is alliterated with *gh*. Nagavarma in his *prosody*, gives an example of this kind (56, 7)

(d) The *proximate* (or samipa) alliteration consists of the unclassified consonants (S, S and S) being used for alliteration.

There are fifty-two instances in *Jagannatha Vijayam* where *s* is employed for alliteration.

st is employed in four instances (i, 50, 51, vii, 34 and xi 46)

ts is employed in (III, 26)
ts is employed in (IV, 32)
ks is employed in (IV. 50)
s is employed in seven instances
st is employed in (V, 80)

The following is an example of *Samipa Prasa* ;

ವಿಶಸನ ಭೀತಿಯು ನೋಡುವ
ವಸುಧೇಶರ ನಾತ್ಮ ಭೂ ಭಾಂ ಕೃತರವದಿಂ ।
ಮುಸೆವೆಳಗಿಂ ನಗುತಿರ್ಪಂ
ತೆಸೆದುವು ಬೆನ್ನಟ್ಟುತಿರ್ದ ಕೃಷ್ಣ ಶರಂಗಳ್ ॥ VII, ೧೦೪ ॥

There is no instance of this kind in Ranna's *Gadayudham*.

From the above it can be easily seen that the alliteration with *s* is more numerous than that with *s*, which is relatively greater than that with *s*, whether this relative frequency of usage has a correlation with the comparatively greater complexity of *s* and *s* may require further investigation.

(e) The *anugata prasa* occurs when the syllable of alliteration is frequently repeated throughout the verse or a portion of it. The following examples may be taken as representing *anugata prasa*.

ನಿಜ ನಿಜ ವಿಭವಂ ಜನಿಯಿಸೆ
ನಿಜ ನಿಜ ವಾಹನ ಮನೇಱಿ ಪುರಹರ ಪಂಕೇ।
ಜಜ ಪುರುಹೂತಾದ್ಯಮರರ್
ನಿಜ ನಿಜ ಕಾಂತಾ ಸಮೇತರಿರ್ದರ್ ಸಭದೊಳ್॥ VII, ೪೯॥

ವಾರಣ ರಣದೆ ಮದೀಯಾ
ಧೋರಣ ರಣ ವಿದ್ಯೆ ಮೆಱಿಗು ಮೆಂದಿಂದ್ರನ ಸಾ।
ಧಾರಣ ರಣ ರಭಸೋದ್ಯಮ
ಕಾರಣ ರಣ ಪಟಹಲಟಹ ನೆಯ್ದಿದ ನಿಭದಿಂ॥ XIII, ೧೦೯॥

alliteration in the first and the third, the second and the fourth feet can be seen in

ತುಡುಕಿದ ರೋಷಿಯನಲ್ಲದೆ
ಪಿಡಿಯದು ಘಟ ಸರ್ಪ ನಂತುಟಲ್ಲದೆ ತನ್ನಂ।
ತುಡುಕದ ನಿರ್ದೋಷಿಯಯು ಮುಂ
ಪಿಡಿವುದು ಖಳಮುಖ ಘಟೋಗ್ರಜಿಹ್ವಾ ಸರ್ಪಂ॥ I, ೧೨॥

alliteration in first and the fourth, the second and the third feet can be noticed in

ಸಲೆ ಪಾಟಿ ಗಿಡದೆ ಗುಣದಿಂ
ತೊಲಗೀರದೀ ಕೃಷ್ಣ ಪದಮನಾಶ್ರಯಿ ಪೆಮ್ಮಂ।
ತೆಲೆ ಮರ್ತ್ಯ ಪದ ಮನಾಶ್ರಯಿ
ಸಲೊಲ್ವನೆಂಬಂತೆ ಹರಿಯನೂಪುರ ಮುಲಿಗುಂ॥ III, ೪೮॥

alliteration in the first and the second, the third and the fourth can be seen in the following:

ಶೈಶವ ದೊಳ ಬಲೆಯುರ್ಗೆ ಕು
ಶೇಶಯ ಲೋಚನನ ಮೂರ್ತಿ ಪಡೆದುದು ರಾಗಾ।
ವೇಶ ಮನೆಳವ ಬಲೆಯ ಕಳಾ
ವೇಶ ಮದುತ್ಪಲಿನಿಗಳ್ಗೆ ಪಡೆವ ಪೊಲೊಲವಂ॥ III, ೭೨॥

with *three* letters;

ಯಾದವರ ನಿಕ್ಕಿ ನಿರ್ದಾ
ಯಾದವರ ಪ್ರಾಜ್ಯ ರಾಜ್ಯ ಲಕ್ಷ್ಮೀ ವಧುಗಾಂ।
ಕಾದಲ ನಪ್ಪೆಂ ಬಟಿಯಿಯುಂ
ಕಾದಲಣಂ ಗೋತ್ರ ವೈರಿಯುಂ ನೆಱಿತೆದಪನೇ॥ V, ೬೩॥

with *four* letters :

ಕೌಮುದಿಯಿಂ ವಧು ವಿಧುವಿಂ
ಕೌಮುದಿ ಯೆಸೆವಂತೆ ಸಕಲ ವಿದ್ಯೆಗಳಿಂದಂ।
ತಾಮರ ಸೇಕ್ಷಣ ನೆಸೆದಂ
ತಾಮರ ಸೇಕ್ಷಣನಿನೆ ಸೆದುವಾ ವಿದ್ಯೆಗಳುಂ ॥ VII, ೧೨ ॥

with *five* letters :

ನಂದಕಮಂ ದಿವಿಜಗಣಾ
ನಂದಕಮಂ ಕೊಂಡು ಚೇದಿ ಪತಿಗಳ್ ಪೊಣರ್ದಂ।
ಮಂದರಧರ ನಾಹವದೊಳ್
ಮಂದರಧರ ರಾದ ರಹಿತ ರೆಂದೆಂಬಿನೆಗಂ ॥ VII, ೯೭ ॥

There are a number of instances of this type of alliteration more than thirty-five instances some times continuously as in (X, 19-48), which indicates the poet's preference for this type of structure, which is not found in Ranna's *Gadayuddham* and Pampa's *Vikramarjuna Vijayam*, to any large extent.

(f) The alliteration placed also at the end of each quarter indicates *Anta prasa*, e.g.,

ಹರಿಯಿಲ್ಲದ ಪವನಾಧ್ವಂ
ಹರಿಯಿಲ್ಲದ ಲೋಕಪಾಲ ಪರಿಷದ್ವಲಯಂ।
ಹರಿಯಿಲ್ಲದ ಕಾಂತಾರಂ
ಹರಿ ನೀ ನಿಲ್ಲದ ಮದೀಯ ಗೋಕುಲಮ ಫಲಂ ॥ III, ೯೫ ॥

Another type of *alliteration*, which this poet has employed in his *prose* and which is not to be found either in Pampa's *Vikramarjuna Vijayam* or Ranna's *Gadayuddham* and designated as ಮುಕ್ತ ಪದ ಗ್ರಹಣ ಚಕ್ರವಾಳ ಗದ್ಯ (*mukta pada grahana chakravala gadya*) is as follows :—

ಜಯ ಸಕಳ ಕಳಂಕವಿಗತ ಪ್ರಭಾವ, ಭಾವೈಕ ಗಮ್ಯ
ಮಾನ, ಮಾನಸಾದಿ ಪ್ರವರ್ತನಾಧಾರ ; ಧಾರಣಾದಿಯೋಗ
ಮಾರ್ಗ ಪ್ರತ್ಯಕ್ಷ, ಅಕ್ಷಯಾಕಾರ, ಕಾರಕಪದವೀ ಧುರಂಧರ,
ಧರಾದಿ........................ನಂದಗೋಪ ಮನಃ ಕುಮುದ ಶರಶ್ಚಂದ್ರ
ಚಂದ್ರಕಾ ಪೀಡ ರೂಢ ಗೋಪಾಲ ಶ್ರೀ ಭಗವದ್ವಾಸುದೇವ
ನಮಸ್ತೇ ನಮಸ್ತೇ.

Alliteration with *two* letters : *e.g.*,

ರಥ ಹಯ ಮಂ ನಾಲ್ಕಂ ಬಿಂ
ರಥಮಂ ಮೂಜಿಸ್ತ್ರದಿಂದೆರಟ್ಕಣೆಯಿಂ ಸಾ ।
ರಥಿಯಂ ಕೆಡೆಯಲ್ಕೆಚ್ಚಂ
ರಥಾಂಗಧರ ನೊಂದೆ ಶರದಿ ನಿನಜನ ಧನುಮಂ ॥ VII, ೯೦ ॥

Alliteration with *three* letters : *e.g.*,

ವನ ಲಕ್ಷ್ಮಿಗೆ ಮಧುವಿಂ ಯೌ
ವನ ಲಕ್ಷ್ಮಿ ಪೊದಟ್ದು ರಂಜಿಸಿರ್ದ ಪುದಾನಂ ।
ದನ ಲಕ್ಷ್ಮಿಗೆ ಭೋಗಾನಂ
ದನ ಲಕ್ಷ್ಮಿಯನುಂಟುಮಾಡು ನಿಜ ಸಂಗತಿಯಿಂ ॥ XIV, ೪೫ ॥

Alliteration with *four* letters : *e.g.*,

ವನ ಮಾಲೆಯೊಳ್ ವಿಹಾರಿಸಿ
ವನ ಮಾಲೆಯೊಳೆಸಗುವಬ್ಜಿನೀ ಮಾರುತ ನಿಂ ।
ವನ ಮಾಲೆ ಪೊಳೆಯೆ ಕೃಷ್ಣಂ
ವನ ಮಾಲಯ ಮಾಯ್ತು ಲೀಲೆಗೆಂದೆನೆ ಸುಬಿದಂ ॥ XIV, ೬೨ ॥

Alliteration with *five* letters : *e.g.*,

ಕಾಲಯುವನಂ ಪಡೆವೆನೆಂದು ಯದು ವಂಶ
ಕ್ಕಾಲಯುವನಂ ಬುಧಿಶಯಂ ಪುಗುಗು ವಿಂ ನಾ ।
ಕಾಲಯುವನಂ ಚಿತ ಮೃದಂಗ ಕಹಳಾಢ
ಕ್ಕಾಲಯುವನಂಜದಿರಿಯೆಂದು ಪೊಜಿಮಟ್ಟಂ ॥ IX, ೧೯ ॥

The internal rhyme exhibited in the following may be noted

ಸುಮನ ಸ್ಸಿಂಧುವ ರೂಪದಿಂ ಮಟಿತೆಯ ಪಾಂಗಿಂದಿನ್ನು ವೆಟ್ಟಿತ್ತುರ್ಪ್ಣದಂ ।
ದು ಮಹಾಪಾಲದ ಪೊಯ್ಲೊಳುಚ್ಚಲಿಸಿದಾ ಮುನ್ನೀರ ನೀರೆಂಬಿನಂ ।
ತಮನಂ ದೈತ್ಯ ಕದಂಬ ವೀರ ತಮನಂ ನಿರ್ಧೂತ ಬೃಂದಾರ ಕೋ
ತ್ತಮನಂ ಮರ್ದಿಸಿ ಮತ್ಸ್ಯ ರೂಪದೊಳೆ ತಂದೈವೇದಮಂ ಮಾಧವಾ ॥ I. ೫೫ ॥
ಭುವನಂ ತಾಂ ಭುವನಾತ್ಮಮಾಗೆ ಧರೆಯಂ ಕಳ್ದಾ ಹಿರಣ್ಯಾಕ್ಷನಂ
ದಿವಿಬಾಧೀಶ್ವರ ರೂಕ್ಷನಂ, ಸಕಲ ಲೋಕಾ ಸ್ಫೋಟನಾ ಪೇಕ್ಷನಂ ॥ I, ೫೭ ॥

X X X X X X

ಕ್ರಮದೆ ವಿಜೃಂಭಣ ಕ್ರಮದೆ ಕೊಂಡು ಧರಾತಳಮಂ ರಸಾತಳ
ಕ್ಕಮರ ವಿರೋಧಿಯಂ ಕಳುಪಿದೆ ಬಳಿಯಂ ಬಳಿಯಂ ತದಾತ್ಮಜಂ ।

ಯಮ ಸಮ ಭೀಕರಂ ಯಮ ಸಮಾಧಿಯಿನೀಶ್ವರನಿಂ ವರಂ ವರಂ
ಸಮನಿಪ ಬಾಣನೀ ಸುರರ್ಗೆ ಹೃದ್ಗತ ಬಾಣ ಬಲ್ಲೆ ನಬ್ಜಜಾ ॥ I, ೭೨ ॥

ದಳಿತಾಬ್ಜ ಪ್ರಸರಂ ಸರಂ ಕುಸುಮ ಮಾಳಾ ರಾಮ ಮಾ ರಾಮ ಮು
ಜ್ಜ್ವಳ ರತ್ನಾರ್ಚಿರಲಂಕೃತಂ ಕೃತಕ ಶೈಲಂ ರಾಜಕೀರಚ್ಛದಾ ।
ನಿಳಲೋಲತ್ಕಣಿ ಶಾಳಿ ಜನ ಚೇತೋನಂದನಂ ನಂದನಂ
ಲಳಿತ ಶ್ರೀಪರಿ ರಂಜನಂ ಜನ ಮೆನಲ್ ಚೆಲ್ವಾದುದುರ್ವೀತಳಂ ॥ II, ೨॥

ಯುಗ ಪತ್ಕೂರ್ಮ ವಿಧಾನದಿಂ ಯುಗಪದುತ್ತಾನಾಂಗ ಸಂಸ್ಥಾನದಿಂ
ಯುಗ ಪದ್ವಿಭ್ರಮವೇಗದಿಂ ಯುಗ ಪದಭ್ಯಾಯತ್ತ ಚಾತುರ್ಯದಿಂ ।
ಯುಗ ಪದ್ದಂಡ ಖಣಿಲ್ ಖಣಿಲ್ ಕ್ವಣಿತದಿಂ............॥ V, ೧೩ ॥

ಜಗಮಂ ನುಂಗುವ ಶೂಲಿ ನೀನೆ ಜಗಮಂ ಮಾಟ್ಪಬ್ಜಜಂ ನೀನೆ ತ
ಜ್ಜಗಮಂ ರಕ್ಷಿಪ ವಿಷ್ಣು ನೀನೆ ಜಗಮುಂ ಪೋ ನೀನೆ ಸರ್ವೇಶ ಸ।
ರ್ವಗ ಸರ್ವಾತ್ಮಕ ಸರ್ವ ಭೂತಮಯ............॥ V, ೪೯ ॥

ಮಣಿ ಕಾಂಚೀ ಮಣಿ ಪಾರಿಹಾರ್ಯ ಮಣಿ ಮಂಜೀರಸ್ವನಂ ಪೆಣ್ಮಲೀ
ಕ್ಷಣಕಾಂತಿ ಸ್ಮಿತಕಾಂತಿ ಮಂಗಳ ವಿಭೂಷಾ ಕಾಂತಿ ತಳ್ತೊಪ್ಪಯ್ಯೆ ತತ್ ।
ಕ್ಷಣ ಮಂತಾಕ್ಷಣ ದಾವನೀಕ್ಷಣ ಸುಖಂ ಕೈಗಣ್ಮೆ ನಿಶ್ರೇಣಿಯಿಂ
ಗಣಿಕಾಶ್ರೇಣಿಯು ಮೇಱಿ ನಿಂದುದು ತವಂಗ ಶ್ರೇಣಿಯುಂ ಲೀಲೆಯಿಂ॥VI, ೪೪॥

ಶತ ಪತ್ರಾಂಬಕ ನೋಡು ರೌದ್ರರಸ ಕುಂಭ ಮುಚ್ಚೈಶ್ಶಿಲಾ
ಪ್ರತಿ ಮಾನಂ ಪ್ರತಿಮಾನ ಮುಗ್ರಕರವಾಲಂ ವಾಲ ಮುದ್ಯತ್ಸದಾ ।
ಗತಿವೇಗಂ ಗತಿವೇಗ ಮೆಂದೆನಿಸಿ ನಾಗಾರಿಚ್ಛದಾ ಕಾರದಿಂ
ಶ್ರುತಿಗಳ್ವಿಶ್ರುತಿಮೀಱಿ ಬೀಱಿದಪುದೀಸ್ತಂ ಬೇರಮಂಬೀರಮುಂ ॥VI, ೫೦॥

ಹರಿಯೊಳ್ ಬೇಡ ವಿರೋಧ ಮೆಂಬವರ ಮಾತಂ ಮೀಱುವೆಂ ಮೀಱುವೆಂ
ಧುರದೊಳ್ ರಾವಣನಂಧಕಾಸುರನ ಕೂರ್ಪಂ ತೋಱುವೆಂ ತೋಱುವೆಂ ।
ಪರ ಸೈನ್ಯಾ ವಿಷಮಂ ಪಿಶಾಚ ನಿವಹಕ್ಕಾಂ ಬೀಱುವೆಂ ಬೀಱುವೆಂ
ಸುರರ್ಗಾಂ ಬೀರಮನೆನ್ನ ಚಾಪರವದಿಂದಂ ಸಾಱುವೆಂ ಸಾಟುವೆಂ॥ VII, ೩೬॥

ಶರ ಶರ ವರ್ಷ ಮನುತ್ಯು
ದ್ಧುರ ಧುರದೊಳ್ ಕೃಷ್ಣ ಕೃಷ್ಣ ಮೇಘಂ ಕಱೆಯಲ್ ।
ಪರಬಲ ಜೀವನ ಜೀವನ
ವರೆಯೊಗ ತಿರ್ದುದಂತ ದೇನಚ್ಚರಿಯೋ ॥ VIII, ೫೨ ॥

ಮೌರವರವ ಮುದು ಮೃದುಕಂ
ಠೀರವರವ ವಲ್ಪವೆನಿಪ ಹರಿ ಶಂಖ ಮಹಾ ।

ಭೈರವರವ ಮದು ಕಿವಿವುಗೆ
ಘೇರವರವ ಮೊದವೆ ರಿಪುಬಲಂ ಕೆಡದಿರದೇ ॥ VIII, ೧೦೭ ॥
ಉರು ಚಾತುರ್ವಲ ಚಕ್ರದಿಂ ವಿವಿಧ ಶಸ್ತ್ರಾಸ್ತ್ರ ಪ್ರಭಾ ಚಕ್ರದಿಂ
ದ್ವಿರದ ಸ್ಯಂದನ ಕೇತು ಚಕ್ರದಿ ನಿಳಾ ಚಕ್ರಂ ದಿಶಾಚಕ್ರಮಂ ।
ಬರ ಚಕ್ರಂ ನೆಱೆ ತೀವೆ ಮೇರುವ ಗುಹಾ ಚಕ್ರಕ್ಕೆ ವಾದಿತ್ರಚ
ಕ್ರರವಂ ಮಾರ್ದನಿವೀಱೆ ಚಕ್ರಧರನೆೞ್ತಂದಂ ಮಹೋತ್ಸಾಹದಿಂ॥ IX ೧೩೩॥
ಲಳಿತ ಗತಿಕ್ರಿಯೋತ್ಸವದಿ ನೊಪ್ಪುವ ಪಾಂಡುರ ಪಕ್ಷ ಪಕ್ಷದಿಂ
ಕಳುರುತಿ ವೀಱುತಿರ್ಪಕಳಹಂಸ ಕದಂಬಕ ಚಕ್ರ ಚಕ್ರದಿಂ
ಬಳೆದಳಿ ವಿಂಡು ಬಂದೆಳಸುತಿರ್ಪ ಚಳ ಜ್ಜಳ ಜಾತ ಜಾತದಿಂ
ವಿಳ ಸಿತವಾದುದಂ ನಲಿದು ನೋಡಿದ ನಂಬುಜ ಷಂಡ ಷಂಡಮಂ ॥ X, ೫೭॥
ಕೇ ಸರ ಸರ ಸರಜಃ ಪರಿ
ಧೂ ಸರ ಸರ ಮರಿ ನಿರೀಕ್ಷಿಸಲ್ ಯದುವಂಶಾ
ಗ್ರೇಸರ ಸರ ಭಸ ನಯನಂ
ವಾ ಸರ ಸರ ಸಿರುಹದಂತಿ ರೊಪ್ಪಿದುದಾಗಳ್ ॥ X, ೫೯ ॥
ಸಾ ರಸ ರಸ ವದ್ಧ್ವನಿಯಿಂ
ನೀರಜ ರಜದಿಂ ಮದಾಳಿಗಳ ಗಳರುತಿಯಿಂ
ಸಾರಭ ರಭ ಸದಿನದು ಸಂ
ಚಾರಣ ರಣ ದೂರ್ಮಿ ಪದ್ಮ ವನ ವನ ಮಧ್ಯಂ ॥ X, ೬೦ ॥

(see also XV, 56)

(ರ) r is found as alliteration phoneme in two hundred twenty-one instances; *r* in thirty-three instances; and *r* and *r* in

ಕೆಱೆ ನೆಱೆ ನೀರ್ ತವು ತರೆ ಬಱಿ
ಗೆರೆ ಯಾದುವು ತೊಱೆಗಳುರ್ಕು ಗೆಟ್ಟಱತು ಬಯು ।
ಲ್ದೊಱೆಯಾದುವು ಬಾಂದೊಱೆ ಬಿಸು
ದೊಱೆಯಾದುದು ಕಾಲವಶಮದೇನಾಗಿಸದೋ ॥ XVII, ೬೬ ॥

There is no instance of this kind in Ranna's *Gadayuddham*, but in Pampa's *Vikramarjuna Vijayam* *r* and *r* are used (X, 2) (ಳ) *l* is found as alliteration phoneme in one hundred-fourteen instances; *l* in eighty-three instances; *l* in two instances, *l* and *l* are both employed in a single verse in fifteen instances; *l* and *l* in four instances; and *l* and *l* in one instance (V, 106). There is no verse containing *l*, *l* and *l* as rhyming phonemes (*prasa*).

ph, *jh* and *th* are not found as alliteration phonemes in this poetical work.

The different kinds of internal alliteration exhibited here is rarely found in other Kannada poetical works.

Before we proceed to study the metrical system utilised in the *kanda*, we have to differentiate between the foot measure employed in the stanzas comprehensively called *Arya* of which *kanda* is one. Nagavarma describes the *feet* as follows :—

ಗಿರಿಶಂ ಧೂರ್ಜಟಿ ಶರ್ವಂ
ಪುರಾರಿ ಮಖರಿಪು ವೆನಿಪ್ಪ ವಿಂತೆಯ್ದು ಗಣಂ ।
ಬರೆ ಶಶಿಪುರ ವಿಷಯಾದ್ರಿಯೊ
ಳಿರದಿರ್ಕೆ ಪುರಾರಿಯೆಂಬ ಗಣಮಬ್ಜ ಮುಖೀ ! ॥ ೨೮೩ ॥

ಗಿರಿಶಂ ⏑⏑– Anapaestus
ಧೂರ್ಜಟಿ –⏑⏑ Dactylus
ಶರ್ವಂ – – Spondeus
ಪುರಾರಿ ⏑–⏑ Amphibrachys (Jagana)
ಶಶಿಪುರ ⏑⏑⏑⏑ (Nagana)

Each half of the *kanda* (two lines) consist of eight feet ; the sixth in each half must be either a jagana (⏑-⏑) or a *nagana* (⏑⏑⏑). The first, third, fifth and seventh should not have *jagana* (⏑-⏑). (N. C. P. 287).

This has been explained in my article on prosody in Ranna's *Gadayuddham*, (*Quarterly Journal of the Mythic Society*, Vol. L, No. 2, July 1959, pages 69-80).

Kanda Metre

The *Kanda* (VII, 58)

ಬಳೆದುದು ಕೆಂದೂಳಿ ಖುರಾ
ವಳಿಯೆನೆನಲ್ ನೆಗೆದ ತಮ್ರ ರಜ ಮಂಬರ ದೊಳ್ ।
ಬೆಳಗುವ ಕಿಸು ಸಂಜೆ ಮುಗಿಲ್
ಪೊಳೆವಾಳ್ ಮಿಂಚೆನಿಸೆ ಕಾದಿದರ್ ಘೋಟಾಯ್ಲರ್ ॥

yields the following analysis :

1 | 2 | 3
⏑⏑⏑⏑ | –⏑⏑ | ⏑–

4 | 5 | 6 | 7 | 8 |
∪∪∪∪ | –∪∪ | ∪–∪ | ∪∪– | ∪∪– |

∪∪∪∪ | ∪∪– | ∪∪–
∪∪– | –∪∪ | ∪–∪ | – – | – – |

One letter in fourth foot is missing: otherwise the analysis shows all the characteristics of the *kanda*, having a ∪-∪, in the sixth foot in each half.

The following (VI, 86) is an example where the sixth foot in each half has ∪∪∪∪.

1 | 2 | 3
∪∪∪∪ | – – | ∪∪–
4 | 5 | 6 | |
∪∪– | –∪∪ | ∪∪∪∪ | ∪∪– | ∪∪–
1 | 2 | 3 |
∪∪– | ∪∪– | –∪∪ |
4 | 5 | 6 | | |
∪∪– | – – | ∪∪∪∪ | ∪∪– | ∪∪– |

But the poet appears to prefer the ∪-∪ *gana* for the sixth foot, as most of the *kandas* certain this *gana*.

The analysis of the structure of the stanzas shows characteristics which are in conformity with these given by Nagavarma (N. C. P. 286).

RAGALE

The *Raghale* (or *Ragale*) is neither built on the system of the syllabic feet or on that of a mere number of *moras*, but on an equal number of *Moras* (matra) *included within a certain feet* (*gana*); and harmonizes with beating time in music (*tala*). There are three kinds of *Ragales;* the *Mandanila* having sixteen moras; the *Lalite* having twenty and the *Utsaha* having twenty-four (matras). (N. C. P. 76-77)

The following is the example of *Lalite :*

ದೇವ ಸಾಕ್ಷಾತ್ಪರ ಬ್ರಹ್ಮ ಸ್ವರೂಪ ಜಯ ।
ದೇವ ನಿಜ ಮಹಿಮ ಚಕಿತಾಗಮ ಕಳಾಪ ಜಯ ।

–◡– | –◡– | – –◡ | –◡◡◡
–◡◡◡ | ◡◡◡◡◡ | –◡◡◡ | –◡◡◡

(Note the usual Rhyme with ವ and the *antya-prasa*, ಜಯ)

In the last *nine* lines (p. 127-28), the poet continuously employes ದೇವ ಗೋಪಾಂಗನಾ (–◡– –◡–), probably, to indicate the idea of a chorus, (except in the last line)

Lalita Ragale is again used (p. 458)

ಚಿತ್ರ ಲೇಖಿಯ ಬರೆದ ಚಿತ್ರಪಟದೊಳ್ ನೆರೆದ......

–◡– | ◡◡◡◡◡ | –◡◡◡ | –◡◡◡ |

We notice here *internal rhyme*, the usual rhyme being avoided or not used. There is also no *antya-prasa*. Whether this can be considered as a fore-runner of the Blank-Verse in Modern Kannada is a matter to be considered.

Pampa's *Vikramarjuna Vijayam*, containing 1609 stanzas comprises of 738 *kandas*, making 46% of the total, Ranna's *Gadayuddham* containing 565 stanzas comprises of 398 *kandas* making 70%; Andaih's *Kabbigara Kavam* comprising of 274 stanzas contains 162 *Kandas*, making 60%; and Rudrabhattas *Jagannatha Vijayam* comprising of 2039 stanzas contains 1006 *Kandas* making 49% .of these four *Gadayuddham* contains comparatively more *Kandas*.

VANAMAYURAM

This is one of the *Vrittas* belonging to the class of *Sakvari* (14), Quarters of 14 syllables in which 16384 *Vrittas* are possible. Its form is described as follows by Nagavarma.

ಬಂದಿರೆ ಸರೋಜರಿಪು ಭಾನು ಮರು ದಿಂದ್ರಂ
ಮುಂದಿರೆ ಹರದ್ವಯಗಣಂ, ವಿಮಲ ಸಂಪೂ।
ರ್ಣೇಂದುವದನೇ, ಯತಿಪದಾಂತ ದೊಳೆ ನಿಂದಂ
ದೆಂದು ವಿದುಕೇಳ್, ಪೆಸರಿನಿಂ ವನಮಯೂರಂ ॥

N. C. P. 174

In continuation he also points out that if *yati* is in five or at four (or seven?) it is called *Kuttmala* (ಕುಟ್ಮಲವೆಂಬ ವನ ಮಯೂರಂ)

ಕಾಲಯುವನಂ ಪಡೆವೆನೆಂದು ಯದುವಂಶ
ಕ್ಕಾಲಯುವನಂ ಬುಧಿ ಶಯುಂ ಪುಗುಗು ಮಿಂನಾ ।
ಕಾಲಯುವನಂ ಚಿತವೃದಂಗ ಕಹಳಾಢ
ಕ್ಕಾಲಯುವನಂ ಜದಿರಿ ಮೆಂದು ಪೊರ ಮಟ್ಟಂ ॥ IX, ೧೯ ॥

The caesura at five may be noted here; and it may be designated as *Vanamayuram* which is called *kutimala*, (N.C.P. 175)

PRITHVI (ಪೃ ಥ್ವಿ)

This is one of the *Vrittas* in *Atyasti*, quarters of seventeen syllables in which 131072 *Vrittas* are possible. The following indicates its form

ಕ್ಷಮಾಧರ ನಿವಾಸದೊಳ್ ಬಳಿಯ ನಿಕ್ಕಿದಾ ಶೌರ್ಯಕಂ

–◡– | ◡◡– | ◡–◡ | ◡◡– | ◡– – | ◡–
–◡– | ◡◡– | ◡–◡ | ◡◡– | ◡◡ – | ◡–
–◡– | ◡◡– | ◡–◡ | ◡◡– | ◡– – | ◡–
◡–◡ | ◡◡– | ◡–◡ | ◡◡– | ◡– – | –◡

॥ III, ೯೮ ॥

This is in accordance with the form stated by Nagavarma.

HARINI (ಹ ರಿ ಣಿ)

This is called by Nagavarma as *Harini plutam*. The following shows the form of the *Vritta*, belonging to *Atyasti* group.

ಅಱಿದೆ ನಱಿದೆಂ ನಿನ್ನಂ ಚಾಣೂರ ಮುಷ್ಟಿಕ ಮಲ್ಲರಂ

◡◡◡ | ◡◡– | – – – | –◡– | ◡◡– | ◡–
◡◡◡ | ◡◡– | – – – | –◡– | ◡◡– | ◡–
◡◡◡ | ◡◡– | – – – | –◡– | ◡◡– | ◡–
◡◡◡ | ◡◡– | – – – | –◡– | ◡◡– | ◡–

॥ VII, ೩೦ ॥

MALLIKA MALE (ಮ ಲ್ಲಿ ಕಾ ಮಾ ಲೆ)

This belongs to the *Vrittas* grouped under *Dhriti*, quarters of eighteen syllables, in which 262144 *Vrittas* are possible. The following is an example :

ನೀರದೋತ್ಪಲ ವರ್ಣ ನಾಡಿದ ನಾಡಿದಂ ಕಮಲೇಕ್ಷಣಂ

–∪– | ∪∪– | ∪–∪ | ∪–∪ | –∪∪ | –∪–
–∪– | ∪∪– | ∪–∪ | ∪–∪ | –∪∪ | –∪–
–∪– | ∪∪– | ∪–∪ | ∪–∪ | –∪∪ | –∪–
–∪– | ∪∪– | ∪–∪ | ∪–∪ | –∪∪ | –∪– ॥ III, ೫೮ ॥

This example is quoted in *Kannada Kaipidi*
(1938 Edn., p. 803)

LALITA PADAM (ಲಲಿತ ಪದಂ)

E. g. ಶ್ರೀಸ್ತನಸ ಕುಂಕುಮ ರಜಸ್ತುತಿ ವಿಲೇಪನ ಗ
ಭಸ್ತಿ ಪರಿರಂ ಜಿತ ನಿಜೋನ್ನತ ವಿಶಾಲೋ।

having :— 1 2 3 4 5 6 7
–∪∪ | ∪–∪ | ∪∪– | ∪∪∪ | –∪∪ | ∪–∪ | ∪∪–
8 9 10
∪∪∪ | –∪∪ | ∪– – |

Thirty syllables in the arrangement given above. The author calls it (ಲಲಿತ ವೃತ್ತಂ) *Lalithavrittam*, but is designated by Nagavarma as (ಲಲಿತ ಪದಂ) *Lalithapadam*.

The same stanza can be taken to represent *Layagrahi* (ಲಯ ಗ್ರಾಹಿ) a *Vrittam* belonging to the Kanarese *sama vrittas* as stated by *Nagavarma*.

1 2 3 4 5 6 7 8
–∪∪∪ | –∪∪∪ | –∪∪∪ | –∪∪∪ | –∪∪∪ | –∪∪∪ | –∪∪∪ | – –

(Total thirty syllables). That is probably the reason for stating within brackets (ಲಯ ಗ್ರಾಹಿ) *Layagrahi* for the *Vritta*.

Statement showing the poetical metres employed in Rudra Bhatta's JAGANNATHA VIJAYAM

Sl. No.	No. of chands	Name of chandas	Name of the Vritta	No. of occurrences in the Text	Remarks
1	14	SAKVARI	Vanamayuram	1	
2	17	ATYASTI	Prithvi	3	
3	17	,,	Harini	1	
4	18	DHRITI	Mallikamale	6	
5	19	ATIDHRITI	Sardulavikriditam	10	
6	20	KRITI	Mattebhavikriditam	364	
7	20	,,	Utpalamale	152	
8	21	PRAKRITI	Campakamale	294	
9	21	,,	Sragdhare	5	
10	22	AKRITI	Mahasragdhare	194	
11			Lalita Vritta	1	Also called
12			Kanda	1006	Laya grahi
13			Lalita Ragale	2	
			Total	2039	

BOOK REVIEWS

RIGVEDA MANDALA VI. (*Introduction, Devanagari Text, English Translation, Critical notes, Select glossary and three Indices*) *By H. D. VELANKAR, 1963, BHARATIYA VIDYA BHAVAN, BOMBAY-7, pages 285+XXXII, Price Rs. 20/-*

A new approach to the study of ancient sanskrit literature was initiated by some of the Western scholars towards the end of the eighteenth century in India. Max Muller made determined and persistent efforts over a long number of years to bring out a complete edition of the Rigveda. He was working under the most difficult circumstances, not in India but in England, and suceeeded in offering the Brahmins themselves an authentic text which could not have been done at that time in its home land. A few others who were sympathetic to Indian heritage took extraordinary pains and made herculian efforts to translate these archaic sanskrit texts into Europeao languages like German, English and French and all of them drew heavily on the great Bhashya of Sayanacarya. Indians have to remain grateful for ever to these worthy scholars for focussing their attention to the importance and need for the critical study of their own rich possession which has been handed down from the dawn of civilization.

Rigveda is the most ancient piece of literature in the world embodying the earliest and uninhabited expressions of inspired poets. The sentiments recorded in the form of hymns deliniate the life of the people in its fullness. This is not the place to elaborate on this aspect; suffice to say that the study of such a piece of poetry gives pleasure incomparable with the pain one has to take to study and understand the difficult language and the text.

The need for a critical translation of the Rigveda to the the field of Indology attains a new emphasis. Of course, there are already two standard works in English by Wilson and

Griffith who pioneered their translations decades ago. Inspite of their sincere approach to the text for its faithful translation, they could not have had the background of a native of the soil. Certain words and phrases which are indigenous become impossible to carry the full scope and real meaning when they get translated. For instance, a line like "*Brahmavadino Vadanti*" as translatcd "Theologians say" fails to convey the whole meaning behind these words.

It therefore becomes imperative that a fresh critical translation from Indian Vedic scholars should fill the need. An objective assessment and appreciation of the enormous amount of research that has already been carried out both by Western and Indian scholars will help a long way in this direction.

Ardent labour over long years with presistent efforts of a diligent aspirant of vedic knowledge of over four decades have brought forth a volume which satisfies the above felt need. Professor Hari Damodar Velankar is a well-known Indologist as a profound scholar of deep knowledge and broad views. He has kept all the orientalists in general and Indians in particular under heavy obligation by presenting them with an excellent critical edition of the text and English translation of the Seventh *MANDALA* of Rigveda. In his introductory notes of about forty pages Professor Velankar has contributed some of the usual topics such as: (1) Vedic concept of *Bhakti*, (2) *Rta* and *Satya*, (3) Vedic word *eva* and Idolatory, (4) *Mantras* and their mysterious powers, (5) Lower Divinities and Evil spirits, (6) *Agas* or sin and morality, (7) Vasisthas *Visvamitra* and the *Dasarajna*, (8) *Vasistha*, *Vasisthas* and *Trisus* (9) *Vasistha* and his progeny, (10) *Vasistha Jamadagni* and *Sarasvati*, (11) *Vasisthas* in the Rigveda and the Atharva Veda. The original interpretations given by the author would have gained deeper understanding if he had given reasons to do so particularly in places where he differs from the traditional understanding.

Sanskrit text is clearly printed in Deva Nagari (eighteen pages) with very few mistakes (five only) and they have been

corrected in the list given on the last page. In the opinion of reviewer the value of this edition would have been enhanced if *Pada Patha* were also included along with the text. The English translation of the text and critical notes on practically every *ck* are the contents of the next 232 pages. This is followed by (1) Select glossary, (2) General Index, (3) Index of Deitres, (4) Index of Meters, (5) Additions and corrections. The edition is thus a complete volume in every respect. Serious students of Veda, whether they are from the university or otherwise, will be greatly benefitted by the refreshing and lucid translation and notes. The author mentions in his preface that he has planned to publish similar annotated translation of the Rigveda Mandala by Mandala. We welcome this ambitious plan and eagerly look forward to receive them before long with added joy.

The work of the Press is commendable and the cost of the book is reasonable. The book will be an indispensable guide to the seekers of vedic knowledge.

(Dr.) A. R. Vasudeva Murthy

THE GOOSE IN INDIA LITERATURE AND ART By Jean Philippe Vogel, the Memoirs of Kern Institute, Leiden. E. J. Brill, 1962, pages 74 with 12 plates and 2 Text Illustrations.

The *hamsa*-motif was a favourite topic of study with the resourceful Professor Jean Vogel of Netherlands. He had amassed a wealth of material on the subject and a part thereof he had organised in a connected series of notes, before death overtook him. His friends F. D. K. Bosch, P. H. Pott and A. H. N. Vervey have undertaken to edit these notes and bring them out in a monograph form. The result is this publication, which is indubitably interesting. The editors have been careful, faithful and scholarly.

Vogel's work on *hamsa* (which he prefers to render as goose) touches on a multitude of references to myths and legends in the Sanskrit literary works including the two great epics and the celebrated *Panchatantra*. If nothing else, the present publication has collected in a place all thc available references on

rajahamsa and *Kalahamsa* in the Sanskrit works as well as in the Pali *jatakas*. We may not always be inclined to agree with the author's conjectures regarding the identification of *hamsa* with *Anser indicus* (Goose), regarding what he describes as conceits of the Indian poets (p.6), regarding the non-sacred character of the *hamsa* (p. 13). But the author consistently presents a point of view and attempts to substantiate his arguments with many a crisp citation. The better part of the work is naturally devoted to the graphic and sculptural representation of the *hamsa* in our country. This part is indeed wholesome and lively with articulate description and five reproductions.

The Volume is tastefully and excellently got up. The Kern Institute of Leiden has done a great service in the cause of Indology by this publication.

(*Prof.*) *S. K. Ramachandra Rao*

INDIAN THEORIES OF MEANING by K. Kunjunni Raja, The Adyar Library Series, Vol. 91, The Adyar Library and Research Centre, Adyar, Madras-20, 1963, pp. x+360,

Dr. Kunjunni Raja, who is the Reader in Sanskrit at the University of Madras, is the rising star in the firmament of oriental scholarship. He is already a celebrity in the field with his numerous publications including a Volume on the contribution of Kerala to Sanskrit literature. His writings reveal careful study, a discriminating mind and balanced judgment. The present work is an excellent example of the maturity of his scholarship.

The Volume forms a thesis which Dr. Raja submitted in 1954 to the University of London and for which he was awarded a Doctorate Degree in Philosophy. It was carried out under the guidance of Professor John Brough of the London School of Oriental and African Studies. The Adyar Library and Research Centre is now publishing the work in its series, and thus merits our warm appreciation for this gift to the world of learning.

The problem of meaning with its linguistic, logical and psychological involvments is an exceedingly intriguing one, and

India's contribution towards the solution of this problem is both immense and profound. The Mimamsakas, the Naiyayikas, the grammarians, the Vedantins have all battled over the functional relationship between a word end its meaning and have been responsible for a multiplicity, even a medley, of theories. These theories are generally rather obstruse to those who are uninitiated in Indian methodology, and require therefore an interpreter. Dr. Raja has assumed this role ably and has discharged himself creditably.

Presenting the problem in a contemporary setting, he focusses attention on the theme of meaning, he makes his approach to the central faetor in meaning,, namely *sphota* (which he discusses at length in the third chapter), through a careful examination of *abhidha* of word-meaning (pages 17-94.) He dwells in two longish chapters on the comprehension of meaning in a sentence and the factors that make up the knowing of this meaning. Metaphor *laksana* and suggestion (*vyanjana*) come in for independent and rather elaborate treatment. The volume is wound up with a comprehensive and highly usefull bibliography on the subject.

This is doubtless the most interesting and mature work on the problem of meaning as seen from the Indian view point. The author's acquaintance with The Western theories of meaning has been an added advantage in the formulation and explanation of Indian theories. We congratulate the author on the excellent publication.

(*Prof.*) *S. K. Ramachandra Rao*

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